

gymnastic turn will next week be taken by La Getta in a sensational aerial act-The kinedrome will exhibit 1000 feet of films throwing on the canvas drop new

The statement which is being circulated to the effect that the State street vaude-ville house is not on the regular Orpheum circuit is most strenuously denied by Manager J. F. Bistes, who states that with the exception of the regular Orpheum road show which was booked up for the season before the local house was opened that Sait Lake will get all the attractions presented at the other houses throughout the circuit. Bookings are being made for next season, and already the big road show has been secured.

The offering this week at the Lyric the

The offering this week at the Lyric theater is the "Alcazar Beauties" company, under the direction of T. W. Dinkins. This company comprises the Seyons, the comedy duo, in their skit entitled "The Census Taker" Mathews and Riley presenting their one-act farce entitled "The Barnstormers"; Margaret Newton, comedienne, in dialect songs and stories. Victoria Sawtell and Gladys Sears, singers and dancers; the three marvelous Keeley Brothers, exponents of the art of physical culture; James B. Carson, character comedian; Charles B. Ward, the original Bowery boy, author and singer The opening skit is a laughable one-act farce by

THIS WEEK.

wille, all week R-"The Alcazar Beau-cept Saturday,

EATER-Alberta Gal Cate," Tuesday night; "Faust," Friday and

Saturday afternoon

R-Moore company in of week; "Hooligan's

which Alberta Galla-

will appear at the Salt tt Tuesday, is one of Sciety comedies. It ran ion in New York and ndon. In New York it Hudson Theater Open-

Hudson Theater Opening been the piece that i that house. Miss Gallof of much merit. She ful engagements in the is extremely popular. In Albert Gallatin Jenunded during the batwhile in command of a valry. Because of her niage. Miss Gallatin is at esteem by Southernity where she plays, she ent of flattering attenders of the Confederacy.

the responsibility de-pable stage director.

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own companies in the

to the satisfaction of r rare indeed. Sir Hen-ceded to be the great-director. Lewis Morri-mi American director. To

rehearsal presided over MEs like listening to some . He is thoroughly epartments of the stage.

priments of the stage,
1 to the tormentor and
2 ating of a star trap to
famous Brocken scene,
electrician, bewildering
being of his invention
as well as a scholar,
e all essential to a thortor. Lewis Morrison's
presented at the Salt
t Friday and Saturday,
mattinee, with Mr. Morri-

for a number of seasons considerable fame. He

otesque Elastic. Hallen isc another team addicted nedy and dancing. The

in excellent company

dience gazed with open-mouthed wonder before I was half through. First Comedian-Wonderful! It is seldom that an entire audience yawns once -Tit-Bits

Maude Fealy has been engaged as leading woman for William Collier, and will play the part of Agnes in Augustus Thomas comedy. On the Quiet. Later on she will appear with him in a new play which he is to produce in the spring in New York, and in whatever new play Mr. Collier will produce in London. The engagement with Miss Fealy was made with the idea of her playing with him in London, where she met with success during Mr. Gillette's season at the Lyceum theater, and during Sir Henry Irving's season at the Drury Lane theater.

The acquisition by the Messrs. Shubert

EDWARDS DAVIS.

Who Appears at the Orpheum Next Week in His One-Act Tragedy, in Two Scenes, "The Unmasking," the Only Tragedy on the Vaudeville

Louis Mortimore, entitled "The Romance of a Sult Case," and the closing burietta, "A Smoked Herring." is by John Saunders, and both are said to be extremely funny, with maids, mirth and melody reigning throughout their entire action.

Seen in Chicago at the Garrick theater early in the autumn.

George Ade sailed for Egypt on the Amerika, or at least he will go part way on that ship, for he intends to spend some time in Italy. He had more or less of a

is carried by the Moore presents "Faust" at the for four nights and se, starting this evening. I duel, electric flowers, sicklaces, snakes, skulls seind Brocken scene with fid the apotheosis showed flight of Marguerite's on of Faust and the depirit are festures of this company, it is said, has a appreciative audiences and is now on route to gore has appeared in the A search among the recorded receipts of the Charles Frohman office has brought out the fact that, with the week ending Saturday night, January 13, Maude Adams, in "Peter Pan, broke her own record and the theater record. The heav-lness of the attendance at the extra offerlness of the attendance at the extra after-noon performances has induced the man-agement to continue the Wednesday and Saturday performances regularly. An in-Saturday performances regularly. An interesting episode occurred at one evening performance during the "record week." As Peter Pan hauled down the pirate flag from the masthead of Hook's ship and raised the American flag, a good part of those seated in the orchestra rose spontaneously and continued standing as long as the national emblem was in sight.

Nance O'Neil is to play in Boston this spring, and while there will be seen in two new plays.

Nat Goodwin has arranged to present "A Gilded Fool" at the Shaftsbury theater, London, in about two weeks.

titization of the Sunday to due. This time it is is portrayed, the "Hooliges to get into all sorts is bob up again next week smiling countenance. In "Hooligan" has a broad that is as good as a tonic for the past few years down into a three-hour "Hooligan" is on earth nothing vulgar is allowed talk or mannerisms. He erage tramp of the avermedy. He can sing and an find trouble always ut when he laughs it of the audience. also skillfully contrived any complications. At the Lambs' club one night a number of the members were discussing the tendency of the average comedian to insist that his forte is really tragedy, when some one chanced to ask Billy' Crane whether he was an exception to the rule in that respect.

ains skillfully contrived any complications. Man-worth offers snappy, wit-charmingly costumed in that respect.
"No," replied Crane, "I can't say that I am. Years ago in the West I tackled." charmingly costumed ledley of songs, dancer Hamlet. "I suppose," the questioner continued.
"the audience called you before the cur-

oubles" will be presented rand theater for three sing Thursday.

"the audience called you before the curtain?"

"Called me!" relterated Crane. "Why, man, they dared me!" "Harper's Weekly.

Mrs. Leslie Carter's repertoire is to receive two important additions next season. She will appear in the new play which David Belasco is now writing for her, but in addition she will be seen as Joan of Arc. Three weeks ago Mr Belasco received the following cablegram: "My play, 'Joan of Arc,' by Farker, line. Do you care to entertain American rights? Tree." Mr. Belasco replied immediately, asking for the manuscript. It arrrived the following week, was read by Mrs. Carter and Mr. Belasco, and two days later the latter cabled his acceptance. This new "Joan of Arc" play is the same which Beerbohm Tree is to produce at His Majesty's theater in London, and is by Louis J. Parker.

Henry Miller has not lost any time in ing Thursday.

I rely new in vaudeville is the Orpheum in Edwards tragedy in two scenes.

Mr. Davis is the assert tragedy in two scenes.

Mr. Davis is the assert tragedy in two scenes.

Mr. Davis is the assert tragedy in the audeville limitation that the information of the few weeks that it has it received flattering notiful that the intensity of a vis concentrated in twenthat the experiment has his very unexpected of vaudeville traditions where it has been sharwith the Orpheum road in past two weeks, this inviversal comment. Anabilled for next week is of Joseph Newman comes as a singer of quietly hunderman appeared recentions. Joseph Newman comes as a singer of quietly hunderman appeared recention. Denver, when the fraternal organizations to ge practically bought out downen his number was annunciator arose as one one of the control o

Henry Miller has not lost any time in looking for a substitute for "Grierson's Way," an unpleasant sort of a piece which was not well received in New York. J. Hartley Manners has given him a comedy, called "The Indiscretion of Truth," and it is now in rehearsal. The play is a comedy dealing with English society, and Truth is the name of the heroine. Most of the actors appearing in "Grierson's Way" will have parts in the new comedy.

H. S. Northrup, who has been playing with Florence Roberts in "Ann La Mont," has been engaged to support William Faversham in "The Squaw-man," now running at Wallack's theater, New York, Mr. Northrup will also go to London with "The Squaw-man."

George Ade sailed for Egypt on the Amerika, or at least he will go part way on that ship, for he intends to spend some time in Italy. He had more or less of a comedian time of it getting started. It is said that the bell boy called him several times before he would get up, and then he found he did not have time to get his breakfast. He jumped in a cab and started for the ferry. A fire held him up for a time and then the cab horse foil down. At last the playwright and his cab got on the ferry boat and then the seagoing scow got excited and accepted an opportunity to get tangled up with a tow of brick barges. Mr. Ade could almost see the Amerika sailing without him, but his driver made a wild dash for the wharf. When that was reached and Mr. Ade wanted to pay the driver the driver found he had no change, and Ade had to tip him \$2 or waste more valuable time waiting for change. At last he got to the ship and safely on board. He was out of breath and rather excited, but glad he had got there on time. It pleased him quite a little when an officer told him the Amerika would not sail for two hours.

Elliott Schenck, the Wagnerian director of the Savage English grand opera com-pany, begulles his leisure moments in writing melodrama and while in New Orwriting melodrama and while in New Orleans produced at the Crescent theater at
a special matinee his latest effusion,
"The Electric Chair," which was rendered
by several of the artists of the company,
named among whom were Joseph Sheehan, Winifred Goff, Francis Maclennan,
Claudia Albright, Gertrude Rennyson and
Rita Newman. The play was given for
copyright and stage purposes and from
all accounts made a distinct impression.

Pobert McWade, who, interprets, two

Robert McWade, who interprets two small character parts in Fforence Roberts's new production, "The Strength of the Weak," will doubtless be remembered by playgoers as the star of "Rip Van Winkle," which character he has played more than 2000 times. Mr. McWade is one of the best preserved men on the stage. He has two sons, one of whom appeared here recently as Simonodes in "Ben Hur." here recently as Simonodes in "Ben Hur.

Dramatic art makes strange playfellows. James J. Corbett, the prize-fighter and Matgaret Wycherly, the apostle of symbolism in art, playing opposite with the odds greatly in favor of the prize-fighter, because his is the star part, is one of the anomalies of a trick age in matters of the stage.

But I should like to shake hands with Corbett's coach, for the former puglilist is certainly learning to act and some one has taught him well. He is, furthermore, modest, which is not so common as to escape commendation. In the half-dozen curtain calls he took, not once did he take the center of the stage and let the limelight bathe his features. In an awkwardly shy way he hovered about the wings and bowed again and again to Miss Wycherly as he would have done had their positions been reversed, she being the star and he the support. Puglism paid tribute to symbolism.—Dramatic Mirror.

An amusing story is related of an emi-

with Florence Roberts in "Ann La Mont, has been engaged to support William Faversham in "The Squaw-man," now running at Wallack's theater, New York.

Mr. Northrup will also go to London with "The Squaw-man."

First Comedian—Did you score a hit with your new specialty?

An amusing story is related of an eminent actor who at the awkward moment of an "unrehearsed incident" saved the situation. The scene was the deck of a ship round which rolled and heaved a vast theatrical sea. The hero of the piece on the same lines. At present three acts of it are complete and stong on the rolling deck and sollioquized. The audience was listening intently to his fervid utterances, when from the, at

places, threadbare ocean a ruddy head protruded Alive to the contretemps and equal to the occasion, the practiced play-er with appropriate feverishness shouted: "Man overboard!" "Man overboard"

The unfortunate in the manipulation of
the sea withdrew his head rapidly, and
as he did so the actor, looking all sympathy and sorrow remarked:

"Another poor fellow gone to his account!"

Richard Mansfield has been playing "The Scarlet Letter" during his engagement in Philadelphia and the critics have been hearty in their commendation of his por-trayal of the character of Dimmesdale.

Lew Fields is proud of the fact that twenty-eight years ago he worked on the stage with his partner, Joe Weber, for \$1 a week apiece and did twenty-six turns a day at that. He was a boy of 19 at that time and despite the arduous work of twenty-six turns a day he managed to continue for two years a common school education at the hands of his father and elder brother.

Today he has the distinction of having been offered a larger sum to appear in vaudeville than was ever offered any other man. The contract was brought to him in New York a few weeks ago for him to sign offering him \$4000 a week for forty weeks—twenty weeks of which were to be played in Europe. Mr Fields refused this offer and said to the agent. "It's pretty easy to get into vaudeville, but it's pretty hard to get out." From \$1 a week to \$4000 a week reads almost like the story of a steel trust magnate. steel trust magnate.

Those who think that Marshall P. Wilder does not think of anything but humor are mistaken. He had just had a serious moment and even that looked like a joke until it was explained. He has made his will. In connection with this event he telephoned to Burrelle, the press clipping man, and said:

nan, and said:
"You gather up clippings from all the owspapers when men die, don't you?"
"We do." "And make them into obituary vol-

"Yes."
"Well, then, gather all the clippings about my death."

"Why, you're not dead, are you?"
"I guess not, but you can take the orler and make the memorial if I ever hap her and make the memorial if ever appear to die, can't you?"

And then the humorist explained that he had just made his will and put a provision in it by which an allowance was set aside for this memorial, containing everything the papers happened to say concerning his demise.

concerning his demise

E. H. Sothern is preparing for the printers what promises to be a most interesting edition of the Shakespearean, lays in which Miss Marlowe and himself have appeared, and a work which will undoubtedly prove of inestimable value to managers and actors who may wish in the future to present the pieces. The plays are to be issued in separate volumes and at a price which will do little more than cover the cost of publication, as Mr. Sothern's venture is in nowise influenced by the thought of money-making. With each play, and each department connected with its production, will be given the full benefit of the study and research entailed upon Mr. Sothern and Miss Marlowe in their series of revivals. There will be numerous colored costume plates, each dress historically correct. Many of these are duplicates from famous paintings, while others are from designs copied under Mr. Sothern's direction in the museums and art galleries of Europe.

There will also be reproductions of the principal stage settings, together with minute directions regarding the lighting of the scenes. Detailed instructions will likewise be given relative to the stage "business," and there will be a series of musical plates embodying the main themes which accompany the action. All this, as has been suggested, will save a deal of work for future producers of Shakeapeare's plays.—Philadelphia Ledger.

. . .

Arnold Daly seems to be about at the end of his Bernard Shaw career According to reports received from New York, he has found little save unappreciative publics during his tour of the country, and in a week or two is expected to be among the "unengaged" thespians in Gotham. "You Never Can Tell" and "Candida" have done poor business nearly everywhere they have been presented and Mr. Daly now is indulging in diatribes against the public for its failure to recognize the superlative greatness of Shaw and the transcendent abilities of Mr. Daly as interpreter of the masterpleces.

The amusing, yet almost tragle, experiences of the members of Miss Grace George's company at the opening performance of "The Marriage of William Ashe" in New York, when the erratic hoofbeats of the property borse threw the audience into convulsions of merriment, has led H. Reeves-Smith, Miss George's leading man and the principal sufferer to invent a new device for simufferer, to invent a new device for sim

sufferer, to invent a new device for simulating the fall of horses' hoofs.

The long accepted method has been to beat a pair of bowl-shaped rubber cups upon a block of stone. The deception has always depended upon the skill of the manipulator, and sometimes, as in the instance at the Garrick theater, the hoof-beats have sounded more like the steps of Montgomery and Stone or the late Pat Rooney.

tooney.

Mr. Reeves-Smith's invention is a little Mr. Reeves-Smith's invention is a little contrivance worked after the fashion of rattles employed by enthusiasts on election night. Four wooden arms, tipped with solid rubber, are set at such distances apart that when the crank is turned they fall upon a slate-covered block in the exact rhythm of hoofbeats. By throwing out a little lever the stride of the horse may be changed from trot to gallop, or to a walk. The faster he turns the crank the faster seems the motion of the horse, but equine Highland flings, clog dancing and terpsichorean efforts known as the buck and wing, are impossible. The actor, who has been a producer and stage director on his own account in London, has applied for a patent on his invention.

Calve hopes to become a dramatic

Calve hopes to become a dramatic actress. To the San Francisco Examiner she said: "It will always please me better to act than to sing. The liberty is much greater on the dramatic stage. The actress has more sway. In opera, no matter how big the individuality, the acties must measure her ways. She cannot get away from the one-two-three beat of the baton. She cannot be all of her personality. The music with its rhythm holds her back. She is the slave of the composer. But when she acts without music she can be what she acts. I have a long time wanted to act and my friends want me to act. I have friends, dramatists, who want to write plays for me to act in. If I act without singing I can forget everything but the role. I can live in the role."

Mme, Hading, the noted French actress, appeared recently at the Gaitle theater, Paris, in the role of a mother and thereby Farls, in the role of a mother and thereby caused a mild sensation among the critics of the gay French capital. The play was "Serge Panine," and Hading had the role of Mme. Desvarennes, created in 1883 by Mme. Pasca. It was thought that she looked too young for the role, especially as she did not try very hard to age herself. A slight extra touch of powder on the temples and the trick was done. The great actress played the part splendidly.

Victorien Sardou's tremendous energy and gentus for invention still shows not the slightest sign of flagging, in spite of the fact that the famous playwright is now well on toward his seventy-fifth birthday. A London actor-manager who saw the grand old man of the French drama in Paris the other day declares that he found him apparently as hale and hearty as any of us—not only capable of working from 10 in the morning until 6 at night, but actually doing it, and in every respect a long way from Dr. Osler's lethal chamber for the forty and odd.
But the most interesting piece of news Victorien Sardou's tremendous energy lethal chamber for the forty and odd.
But the most interesting place of news
regarding Sardou which this visitor disclosed was that the doyen of French dramattast is writing a new "Scrap of Paper." It is over forty years since his
famous comedy of that name took both
French and English speaking playgoers
by storm, and now he is hard at work
on another place on the same lines. At
present three acts of it are complete and
Sardou expects to finish the last one be-

friends know about it.

Mrs. Humphry Ward, author of "The Marriage of William Ashe" which was dramatized for Grace George by Margaret Mayo, arrived from England recently to witness the vivifying of her brain children. Mrs. Ward recently wrote a play in collaboration with Louis Parker. In speaking of the relative difficulties contenting novelist and dramatist, Mrs. Ward has this to say: "It is when one is ergaged upon work of this kind that one resilizes the virtue of the old unities, concentration—condensation—it all comes back to that. How to get the most out of every movement, every phase of dialogue. In a novel one has—apparently, at any rate—a greater choice of means to the same end, and so far the dramatic form seems to me to be less adequate and rich than the novel. One misses the finer shades of dialogue which are possible in novel writing, even more than the power to describe, which is impossible, of course, in writing a play. But when one is as well accustomed to writing plays as novels one ought to be able to express one's self equally well in each. Fullness, with simplicity—truth leading naturally in the finer and deeper moments to poetic and passionate phrase—there is the ideal that torments me."

A LESSON IN ACTING.

May Irwin Tells of Early Experiences on the Stage.

ences on the Stage.

I do not want to play Ophelia, Desdemona, Juliet, or even Rosalind, but I do want to be taken seriously—sometimes. I want to continue in the line of work for which nature intended me, but I also want my good public to believe that there is a serious side of the laugh business. There are eight reasons why I adopted comedy as my life work—that is, eight things that prepared me—a hard, early life of struggle, work, struggle and work, Augustin Paly and—well, the other reasons do not matter.

Discipline has always been the rocky foundation of all my efforts and energy, in business or in acting. I learned the value of discipline first with Tony Pastor, where I and everybedy else received none.

foundation of all my efforts and energy, in business or in acting. I learned the value of discipline first with Tony Pastor, where I and everybedy else received from I learned to appreciate the value of discipline from Augustin Daly, with whom discipline was more important than scenery. Dear old Tony Pastor let me do anything I wanted to, and when I joined the Daly forces there was a rude awakening and shock from the sudden change in the way of things.

From Daly I learned the things that help me most today in my own acting and in stage management.

Three things he taught me were invaluable. They seem unimportant to the non-professional, but their importance I cannot overestimate. One of these was the pause before speaking the line that makes the point. This method, of course, is not new, but if from now on you will observe you will learn that it is not universally followed. That was a Dalymethod, and, while it was given as a method of making a dramatic point, it is fully as valuable when applied to comedy delivery. For instance, to illustrate trite ly my meaning. In my present play Miss Burby, my leading woman, says to me, "Did you ever lie to your husband?" I wait for the audience to get to the embarrassing import of the question to me. Then I answer hesitatingly, "N-n-o." In that scene every line "gets a laugh," to repeat the parlance of Vanderill Lane, and I ascribe it in part to our pauses to prepare the audience for the next point. I owe to Mr. Daly the lesson of the value of a pause. I owe him the other, of deliberation. It was natural for me to talk fast. He used to sit out in front and ask quietly when I had finished a long speech in the play."

It was embarrassing, but he got the slow speech he wanted, and peace was restored.

It was he who taught me not to finish every sentence with a falling infection.

slow speech he wanted, and peace was restored.

It was he who taught me not to finish every sentence with a falling inflection, a fault, by the way, that is today the most common on the stage. I never stop rehearsing until I have broken every member of my company of it.

My friends used to say to me, "Why do you stay at Duly's? You have no chance there." And I always said, "I am staying because I am getting what I need—discipline."

chance there. And I always said. "I am staying because I am getting what I need—discipline."

Besides, I had another reason; my husband, all of those four years that I was at Daly's, was dying of consumption, and I had two children, one in long clothes, and one just learning to walk. It was at this time I had been assigned a trying and serious part. It was my most successful dramatic work and some one said "embryo Charlotte Cushman." or some such foolishness. My success in that part was due to Life! My sorrows and hard life struggles had their compensations. I lived the part and Daly polished it, so that its "sparkle" was due to him. Unthinking ones might laugh when I say that I applied Daly methods in rehearsing my company. But the value of Daly rules in comedy, or in comedy's foll, would be apparent to anyone who saw our play when we first started and then should see it today. One player had a method that was—well not Daly's. He had intelligence, good enunciation, but the wrong ideas of delivery. I realized this and knew what he lacked and I would not discharge him, although I was urged by many to do so. I worked with him unceasingly and applied the Daly stick. The improvement was instant and marked. Today he reads and acts the part better than I or Mr. Hobart ever thought it could be acted. I am a stage manager and have demonstrated a number of stage problems. But if success has not mine. It was Daly's—May Irwin, in Chicago Record.

Of Interest to Theater-Goers.

It has long been an unsettled question as to just what rights were acquired by

as to just what rights were acquired by any one who bought a theater ticket, the weight of opinion, based on an old English case, being to the effect that a ticket was a mere license, revocable at the will of the one who issues it, and that the sale and purchase of a ticket involved no elements of a contract.

The New York Court of Appeals in a recent opinion in the case of Collister vs. Hayman, so carefully and ably reasoned that it is likely to be generally followed, takes a different view. It is held that while the ticket is not a contract, it is in some degree evidence of one, which can be implied from all the circumstances. Under the contract the purchaser of a ticket for the consideration named has a right to enter the theater, occupy the seat designated, and witness the performance. The ticket is a license pursuant to the contract, and is revocable for the violation of any proper regulations as to order and quiet, and such reasonable conditions as appear on it. The court held that the proprietors might refuse to admit any one who purchases a ticket on the sidewalk, provided notice appeared on the ticket.

The principal point of interest to the

ticket.

The principal point of interest to the theater-goers is that they do not hold their seats by a license revocable at the will of the proprietors, but by a contract under which they have rights which cannot be arbitrarily disregarded.—Washing-

Careful of Herself.

Mistress-Bridget, why didn't you finish winding the clock? You only gave it a couple of turns.

Maid—Yez must remimber that I'll be lavin' yer tomorry, and I'd not be afther doin' anny of th' new gyuri's wor-rk."-Cleveland Leader.

Seeing Things.

"Sentry." said the newly fledged Lieu-tenant, halting before a sentinel and seeking to propound a query which would cause the man embarrassment, "what would you do if you saw a battleship moving across the parade ground and approaching your beat?"

"I'd stop drinking, sir," replied the sol-dier shortly.—Judge.

South Is for Canal.

One of the arduous tasks of the Panone of the ardious case of the rain-ama Canal commission appears to be to def-nd itself against attacks made by transcontinental railroads with sel-fish motives, peanut politicians in search of notoriety and irresponsible people who don't know a canal from a frog pond.—Birmingham (Ala.) News.

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